Rocky Was Wearing the Tall Grass

A Clara Menagerie Photo Field Note on Noticing, Shifting Impressions, and a Familiar Stone Seen Again

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Not proof. Not a claim. A noticing.

A Note Before the Rock Changes Shape

This is Rocky, a familiar park stone I had not visited in a while.

The rock itself may not have changed much. But the tall grass around it changed the impression. What once felt more open or smiling looked more hidden, veiled, masked, or newly serious.

A person could see only a rock in grass. Another might see a face. Another might see an animal shape, an old watcher, a stone-being, or simply light and shadow doing what light and shadow do.

That is the point of this Clara Menagerie field note. It is not a proof claim. It is an artifact of noticing.

The familiar thing was seen again under different light, with different growth around it, and the image opened another doorway. The paperwork remains inconclusive. The noticing remains worth keeping.

Fortune cookie says: A familiar stone can become unfamiliar when attention returns with new weather.

Opening light

The approach: morning sun, strong rays, lens flare, and the field lit before Rocky appears.

Rocky at a distance

From a distance, Rocky sits partly hidden in tall grass. The familiar shape begins to change before the close look.

The grass enters the image

The tall grass becomes part of the impression - a veil, mask, or drawn overlay across the stone.

Rocky, closer

Closer view: the rock remains ordinary, but the grasses and shadows shift the face-like reading.

The eye-like angle

A different angle makes the rock feel more watchful. This is a noticing moment, not a proof claim.

Grass and stone

Here the living growth and fixed stone appear to collaborate in the image. Some viewers may see only a rock; others may see a being-like form.

Light returns

The sequence closes with light rays and flare. The field, rock, grass, and camera make a temporary exhibit of noticing.

Closing Note: The Noticing Does the Work

The tall grass did not need to prove anything. It only needed to change the reading.

In one image, Rocky is a rock. In another, Rocky seems veiled. In another, the stone reads as watchful. In another, the whole field becomes a temporary exhibit made of grass, sun, shadow, memory, and camera.

This is how noticing works. The world may not become stranger. The human may simply become more available to what was already there.

Each viewer brings an inner history to the image. One sees rock. One sees face. One sees animal. One sees elder. One sees nothing unusual. The image leaves room for all of that.

If the noticing makes the human gentler, more curious, more patient with difference, and less quick to flatten the world, then the noticing has done good work.

Fortune cookie says: The rock stayed still. The seeing moved.